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BULLETIN OF
THE DETROIT INSTITUTE OF ARTS
of the City of Detroit

Vol. I

NOVEMBER, 1919

No. 2



WOOD CARVING BY I. KIRCHMAYER. GEORGE G. BOOTH COLLECTION.

THE PLACE OF INDUSTRIAL ARTS IN ART MUSEUMS*

BY GEORGE G. BOOTH

President of the Detroit Society of Arts and Crafts

I find doubts and fears on the part of some museum authorities as to the rights of the present day craftsmen to representation among our collections; and others admitting the right are fearful of complica-

If the art museum is effectively to do its work as an educational institution, then it must do it by the most direct route available, namely, by carefully chosen examples of ancient work well ex-



CASE SHOWING ARRANGEMENT OF OBJECTS IN THE GEORGE G. BOOTH COLLECTION, PRESENTED TO THE MUSEUM.

tions growing out of favoritism in selections, or jealousies among the art producers themselves. Nevertheless I continue to contend that the correct purpose for which our art museums exist cannot be successfully served if the work of the present-day craftsman of merit is not properly represented.

plained, and equally careful selections from the workshop of the modern craftsman as proof that high achievements are possible in our time. Museums may be ever so complete, but they fail to spread the influence desired if we do not get into our very being the subtle relation of the things on view to the

*An address made at the Eighth Annual Convention of the American Federation of Arts held in Washington, D. C., May 16, 17 and 18, 1917.

people we intend they shall influence.

We may go into any of our great museums—say to the department of metal work with its many examples of highly skillful work. The general experience of the observer is to look and marvel and pass on with the thought that “truly there were great men upon

I have often asked why the work of the simple peasant craftsman of ancient times is so very important to our museums that almost unlimited space is given to the exhibition of articles of clay, iron, silver and glass and am told that such art products were spontaneous, springing, as it were, from within the people, an expression



CASE SHOWING ARRANGEMENT OF THE GEORGE G. BOOTH COLLECTION, PRESENTED TO THE MUSEUM.

earth in those days.” The usual visitor has little idea that just as good work is done to-day. Therefore if along with such an exhibition of ancient craftsmanship there were provided examples of the best products of to-day, the mechanic might view the ancient work and be inspired and then turning to the modern product, go away determined upon action.

of real art feeling not contaminated with ugly things or false living. Therefore modern works subject to all such crude influences have not an equal claim upon our museum space. But the question is, were not the ancients also influenced by all that had gone before and by the good and bad of their own day? They certainly were. This is

(Continued on Page 24)

BULLETIN OF THE
DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Published, monthly, except
June, July, August and September,
AT THE
DETROIT INSTITUTE OF ARTS
FORMERLY
THE DETROIT MUSEUM OF ART
Corner Jefferson Ave. and Hastings St.

(Continued from Page 23)

Entered as second class matter at the Post
Office at Detroit, Michigan, under the Act of
October 3rd, 1917.

ARTS COMMISSION

RALPH H. BOOTH.....President
WILLIAM J. GRAY.....Vice-President
ALBERT KAHN.....
Commissioners
CLYDE H. BURROUGHS..Secretary and Curator

HOURS

The Institute is open daily from 9:00 a.m.
to 5:00 p.m.; Sundays from 2:00 p.m. to 6:00
p.m.; holidays from 2:00 p.m. to 5:00 p.m.
Admission is always free.

COPYING

The Detroit Institute of Arts desires to give
every facility to the art student, designer or
mechanic who wishes to study or copy objects
in the Institute collections. There are hun-
dreds of objects which would suggest form or
design for articles of utility and beauty. Re-
quests for permits to copy and photograph in
the Institute should be addressed to the
Secretary.

LANTERN SLIDES

The lantern slide collection, embracing sev-
eral thousand subjects, is at the disposal of
teachers of the public schools free of charge.
Slides on art, history and travel are available
for the use of study clubs at a nominal rental.

equally true to-day—more influ-
ences are at work than formerly
but the operation is the same.
Those craftsmen who have any
art in their souls produce “spon-
taneously”—under the influence or
in spite of the influence—much
that is both good and bad. Thus
they truly represent the art of our
day.

I do not believe that our museums
should seek to add to their collec-
tions of ancient household pots
and pans except for the purpose
of continually selecting the best.
Ancient things are not all good any
more than the simple things of
to-day are all good and I am sure
no one would expect the museum
of the future to labor hard to
obtain a vast collection of our
stamped, spun or cast articles of
daily use. If so, then we should
now have museums devoted to this
work. I believe in the preservation
of the best only—typical examples
of the very highest products of the
craftsman's shop of any day.

There is room for much house
cleaning. Just as soon as we dare
to be frank with those who give
to museums vast collections of
the good and bad of every field of
art, we will begin to make real
progress; for only the really good
should be accepted; the rest should
go to the storeroom or the junk pile.

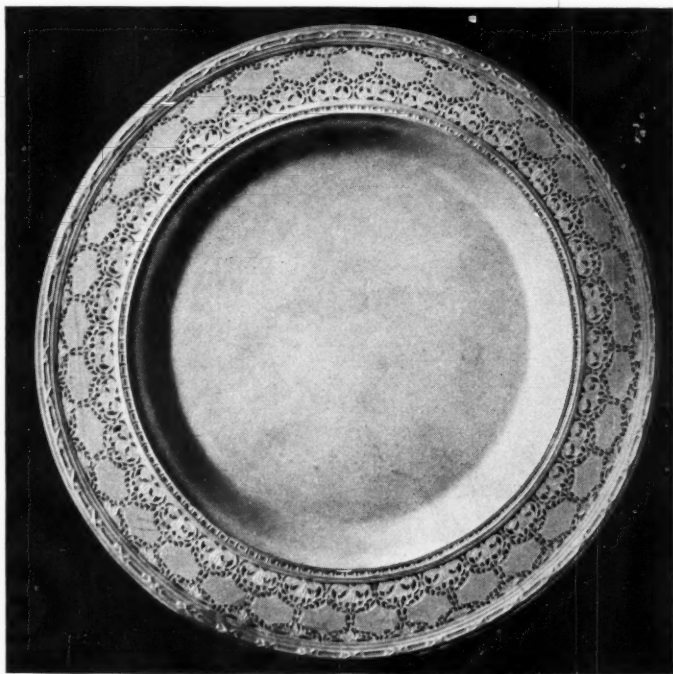
Just prior to the birth of printing,
the art of book making was ex-
pressed through a factory efficiency

system, sheet after sheet of the engrossed and illuminated books passing from one worker to the other as each did that task at which he was most skilled.

We are able to admire such work from those ancient "factories," but barely can we see that if our crafts-

men persist in their high ideals, not alone will we be benefited directly by the object produced but a marked influence for good will be exerted upon present-day factory products until even their work may win our approval. We have workers in iron, silver, gold, copper and enamels not often excelled even in

ancient times, but we will still lack that old-time appreciation of the artistic craftsman. We think him unworthy of a place of distinction in our museums; we still compare the cost of his work unfairly with our factory productions. We can measure historic values better than



PIERCED SILVER PLATE, BY MARY C. KNIGHT. GEORGE G. BOOTH COLLECTION, PRESENTED TO THE MUSEUM.

men persist in their high ideals, not alone will we be benefited directly by the object produced but a marked influence for good will be exerted upon present-day factory products until even their work may win our approval. We have workers in iron, silver, gold, copper and enamels not often excelled even in

real art values. We are making progress and sooner or later there will be many more who leave the mechanically operated workroom, encouraged by the limited friendliness we now extend to the few, to seek the greater freedom and joy of the little shop.

Objects of art exhibited for the



SILVER ALMS BASIN, BY GEORGE E. GERMER. GEORGE G. BOOTH COLLECTION,
PRESENTED TO THE MUSEUM.

general visitor in our museums should be quite different from those permitted for the student. Some have in them historical art value, or it may be it is a combination of good craftsmanship and bad design, or good on both these points and very bad in color or finish, or again it may appeal to the eye on all these points and be badly adapted to its purpose.

Any of these imperfections will not be injurious to the student under instruction but they are dangerous in their influence upon the general public mind which we aim to advance in the appreciation of real beauty.

If such mixed qualities must be exhibited to the public then I urge that the explanatory cards not alone give historic facts but



"DANCER AND GAZELLES," BY PAUL MANSHIP. GEORGE G. BOOTH COLLECTION,
PRESENTED TO THE MUSEUM.

clearly state the various art values so that the educational effect will not be the reverse of that intended.

We may attain to a great reputation in finance and commerce but the enduring proofs of achievement are the standards of beauty we set up for ourselves in thought, word and deed and the tangible evidences of our devotion to these ideals by the creation of surroundings consistent with such ideals.

If real craftsmen are to be born in our own land, if beauty is to be added to the things we all use, if the influence of beautiful things is to do its work on our very words and deeds, then we must now set aside that place in our museums for the things of beauty of this and older lands, making it clear to the observer why we have made our choice.

There would be more encourage-



"THE END OF THE TRAIL," BY JAMES EARLE FRASER. GEORGE G. BOOTH COLLECTION,
PRESENTED TO THE MUSEUM.



"POLAR BEAR," BY FREDERICK G. ROTH. GEORGE G. BOOTH COLLECTION,
PRESENTED TO THE MUSEUM.



EXAMPLES OF ROBINEAU PORCELAINS. GEORGE G. BOOTH COLLECTION, PRESENTED TO THE MUSEUM.

ment to the artistic craftsman if a satisfactory answer could be given to a number of questions. What are objects of art for? How should they be regarded and used? Are they really only intended for museums? If for the home of culture how should they be used? Should such a home be really a private museum as many are, with tables, cabinets and shelves as receptacles for rare and unusual objects? Or is such use an evidence that the real purpose of objects of art is not really understood? Should only such objects be in view as have a real use or are necessary to the proper embellishment of the room they occupy?

I have been groping for the light as to my own purchases in this field. For years it has been a never

ending procession from store or workshop to the library or drawing room—then to the attic. A survival of the fittest—a struggle between myself and the object itself; and I find no satisfactory answer as yet to my many questions.

I see no objection to a progressive selection for the museum. The majority of those who are even earnest students of the subjects need advanced instruction from those who know more; and it is here that the museum might better serve its purpose if all departments were divided, one section for the expert, the student, the historian; the other for the general visitor who desires simply to cultivate an appreciation of beauty and does not want to be confused with things of only historical value. Such per-



EXAMPLES OF AMERICAN STONEWARE, MADE BY PROFESSOR CHARLES F. BINNS.
GEORGE G. BOOTH COLLECTION, PRESENTED TO THE MUSEUM.

sons should see only the real achievements in the world of art.

Now it is everlasting confusion—often one step forward and two back. Progress, if any, is made only at great sacrifice of time and money. If the museum of the future can work out this thought, we will have genuine progress and vastly more encouragement for our craftsmen. We may then be freed from complete dependence upon foreign craftsmen who have come among us. We will have found our-

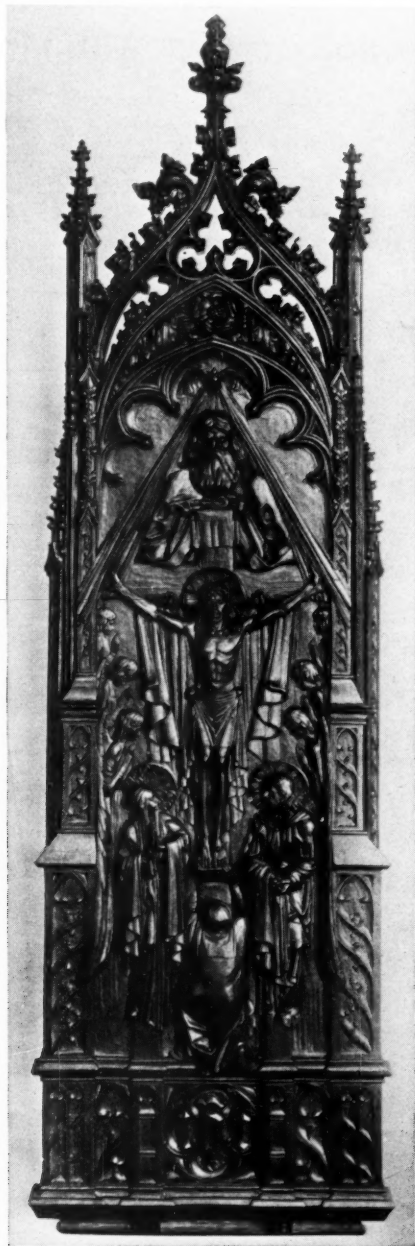
selves and attained to an art wholly satisfying. I see hope only in more discrimination, more frankness, less worship of the old merely because it is old. We must find standards or not be afraid to make standards of real beauty and from them derive an art expressive of our real life and feelings.

The great thing is to carry the knowledge straight to the people. This country should lead the world in consistent, reasonable art, better than the world has seen up to the present time.





"MUSIC," BY I. KIRCHMAYER. A CARVED WOOD FIGURE IN THE GEORGE G. BOOTH COLLECTION, PRESENTED TO THE MUSEUM.



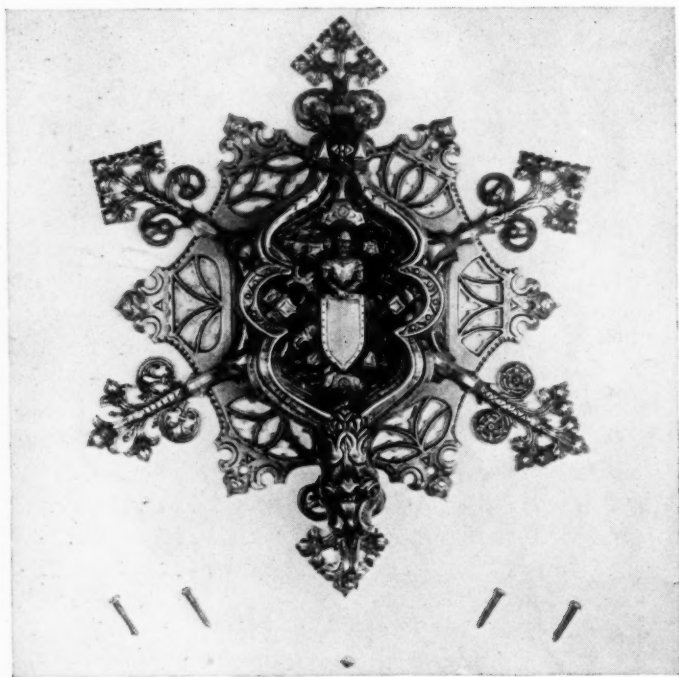
"THE CRUCIFIXION," BY I. KIRCHMAYER. A
WOOD CARVING. THE GEORGE G.
BOOTH COLLECTION, PRE-
SENTED TO THE
MUSEUM.

THE GEORGE G. BOOTH COLLECTION

When Mr. George G. Booth delivered an address on "The Place of Industrial Arts in Art Museums" at the Eighth Annual Convention of the American Federation of Arts, at Washington, in May, 1917, he spoke in so convincing a manner that his subject became a chief topic of discussion at the convention. Few of his auditors realized, however, that the deep feeling and firm conviction of his utterance was inspired by a benevolent impulse and actuated by his large

philanthropic experience in assembling and installing in the Museum of his home City of Detroit, a carefully chosen variety of present day objects of handicraft, as an encouragement to the craftsmen of our time.

Since 1915, the Detroit public has been privileged to enjoy an ever increasing number of good examples of the work of modern American craftsmen in the George G. Booth Loan Collection, and at the Annual Meeting of the Detroit



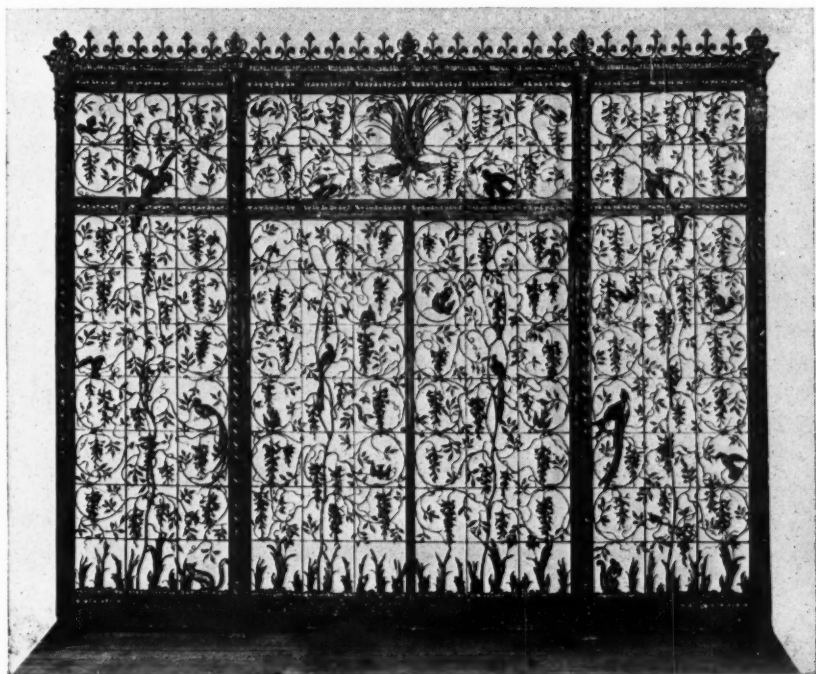
DOOR KNOCKER, BY FRANK L. KORALEWSKY. GEORGE G. BOOTH COLLECTION, PRESENTED TO THE MUSEUM.

Museum of Art, held in June, 1919, this collection, which had grown to ninety-six objects of a considerable aggregate value, was presented to the Museum with Mr. Booth's expressed intention to make further additions to it from time to time which may increase its value and use to the City. The gift includes the following:

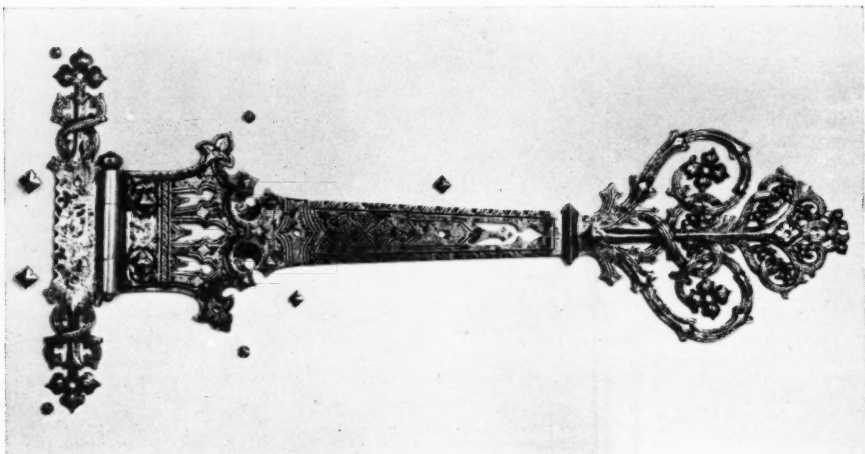
AMERICAN WROUGHT IRON

WROUGHT IRON SCREEN, (12 feet long, 10 feet, 7 inches high), executed from designs made by Thomas Hastings, well known New York

architect, and a member of the firm of Carriere and Hastings. This screen was developed under the influence of ancient Italian and Spanish iron work without slavishly following any particular period. It is really modern as to style, although based on the traditions of the early XVI century. The screen was made by German and Hungarian iron workers under the personal supervision of the late Edward F. Caldwell of New York, this being practically the last important piece of work of this well known expert in the art of metal



WROUGHT IRON SCREEN, DESIGNED BY THOMAS HASTINGS AND EXECUTED BY CALDWELL & CO. GEORGE G. BOOTH COLLECTION, PRESENTED TO THE MUSEUM.



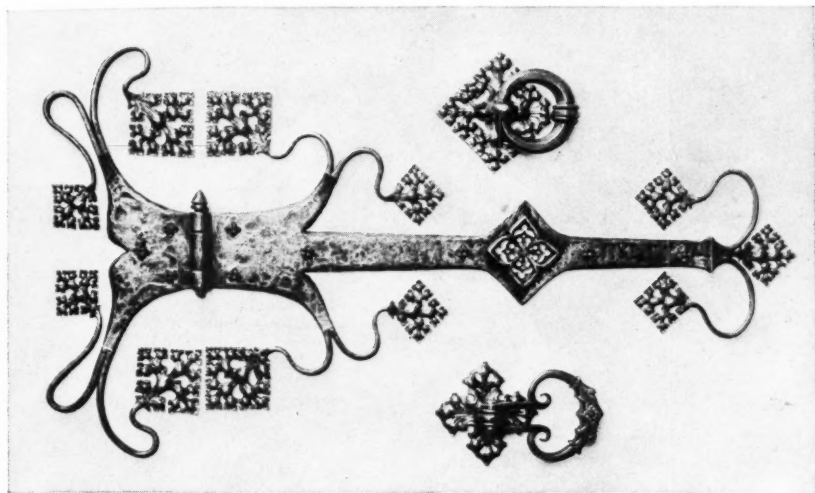
WROUGHT IRON HINGE BY FRANK L. KORALEWSKY. GEORGE G. BOOTH COLLECTION
PRESENTED TO THE MUSEUM.

working. It took nearly a year and the constant work of a half dozen artisans to complete the screen, the framework of which is covered with an intricate network of wisteria in which tropical birds disport themselves. Very much of the larger part of the structure is hand wrought. The wisteria vines are entirely wrought of iron and on account of their delicacy required the services of the most skillful artisans. Every blossom had to be forged separately while red hot on an anvil and then joined together to make the complete flower. The birds and particularly the plumage were also beaten by hand of thin metal, some of copper and others of brass, and afterwards finished with enameled colors which were burnt in and then treated in subdued polychrome tones. Each

bird was first modeled actual size before forging it. The screen is perhaps the finest piece of artistic handicraft of its kind ever produced in this country, both in design and execution.

HAND WROUGHT DOOR HINGES, LOCKS, KNOCKER AND OTHER HARDWARE BY FRANK L. KORALEWSKY, of Boston, whose work shows much of the intuitive spirit which characterized the achievements of medieval German craftsmen. One of the most interesting phases of his decoration is the fantastic translation of folk-lore, of which the Red Riding Hood lock is a fine example.

HAND WROUGHT DOOR HINGES, NAILS, LOCKS, LATCHES AND OTHER HARDWARE BY SAMUEL YELLIN of Philadelphia. Mr. Yellin adapts the conventional designs of the iron workers of the Italian and Spanish



WROUGHT IRON HARDWARE, BY SAMUEL YELLIN. GEORGE G. BOOTH COLLECTION,
PRESENTED TO THE MUSEUM.

Renaissance to present day requirements, always observing the fitness of the design to the material.

CERAMICS

FOUR CHOICE PIECES OF POTTERY MADE BY PROFESSOR CHARLES F. BINNS, of Alfred, N. Y., whose stoneware is regarded as superior to anything produced in America, and is comparable to the best periods of the artistic potters of Europe. It is particularly distinguished by the interesting surface textures and the refined quality of its low tone glazes in which gray greens and rich blue blacks predominate.

Stoneware clays are more elemental than those used for porcelain. The raw material is not purified and only the ordinary

manipulations are employed in mixing. The stoneware possesses the masculine characteristics, strength and virility; while porcelain displays those of the feminine,—delicacy and grace. Stoneware and porcelain are produced by the same essential processes; the ware is once-fired, that is, both body and glaze are matured at one time and the same burning, at a temperature from 1350 to 1400 degrees Centigrade. Professor Binns, Director of the New York School of Clayworking and Ceramics, at Alfred, New York, began the study of this type of ware about 1903, as a matter of personal interest. Every piece is made and finished throughout by Professor Binns himself, and none is duplicated.

TWENTY-SIX PORCELAIN VASES

MADE BY MRS. ADELAIDE ALSOP ROBINEAU. The hard porcelain body thrown on the potter's wheel is of native materials, glazed with mat, semi-mat or crystalline glazes, and fired at 2400 degrees Fahrenheit. Color glazes are applied in successive heavy coats at a high point of firing and being extremely sensitive to the condition of the kiln atmosphere, the results are often disappointing and the really fine pieces rare. This group includes a variety of crystalline vases of great beauty and carved and modeled in the paste. In these two phases of her work Mrs. Robineau is pre-eminent. Professor Charles F. Binns says of the Robineau pottery "It is a precious and fit companion of choice silver, rich draperies and dainty books."

SEVEN PIECES OF POTTERY MADE AT THE DURANT KILNS, established in 1911 at Bedford Village, N. Y., by Jeanne Durant Rice and Leon Volkmar. It attempts to recreate the beauty of rare examples of the potter's art that have come down from the best periods. The Persian blue, aubergine and Chinese yellow glazes in which the Durant Kilns have been especially successful are represented.

WOOD CARVINGS

FIVE WOOD CARVINGS BY I. KIRCHMAYER, a native of Oberammergau, now living and working in Boston. Mr. Kirchmayer gives to

the conventions of Gothic architectural sculpture, a modern vitality in the life like interpretation and individuality of the figures.

Mr. Booth commissioned Mr. Kirchmayer to do a significant carving for his collection, leaving the choice of theme and material to the latter. The result, called "A Christmas Festival in Heaven," is regarded both by Mr. Kirchmayer and many of his admiring friends as his masterpiece. The design shows the Virgin standing upon a supporting circle of cherubim, holding forth the Infant Savior, whose arms are extended in welcome. At the right and left are adoring angels. Below on either side is a row of apostles, with Calvary suggested in the background, while between are Gregory, Augustin, Jerome and Ambrose. The design is incised into an oak timber four inches thick, two feet wide, and five and a half feet high. The plank is pierced and entirely cut away in parts, leaving the central figures standing forth in the round, the angels, apostles and saints being in high relief.

"Music," a carved figure of an angel playing a viol, particularly expresses the individuality which the sculptor gets in his figures.

The "Carved Wood Model for a Bronze Gate," showing a figure of a kneeling angel with three small angel figures on either side and framed in by an exquisitely carved vine motive, differs from Mr. Kirchmayer's other works in the collec-



"THE WONDER OF MOTHERHOOD," BY GUTZON BORGLUM. GEORGE G. BOOTH COLLECTION, PRESENTED TO THE MUSEUM.

tion, and readily shows its adaptability to translation into metal.

A mahogany panel, "The Crucifixion," represents Christ on the cross supported by God the Father. The Virgin kneels at the foot of the cross, while standing on either side of her are Mary Magdalene and John.

HAND WROUGHT SILVER

CHASED SILVER ALMS BASIN AND CHALICE, MADE BY GEORGE E. GERMER, of Mason, N. H. Mr. Germer is the son of a goldsmith and jeweler, and received his education in Berlin under Mr. Otto Gericke. He has worked in this country since 1893. He aims particularly to produce ecclesiastical work comparable to the craftsmen of the middle ages. Besides executing work of his own designs, he has been entrusted with many commissions for ecclesiastical work by Cram and Ferguson of Boston.

A BOX AND CIBORIUM OF SILVER AND ENAMEL BY ELIZABETH COPELAND.

A PIERCED SILVER PLATE BY MARY C. KNIGHT.

TEA CADDY OF SILVER AND ENAMEL BY DOUGLAS DONALDSON.

NECKLACE WITH PENDANT OF CARVED IVORY, showing a figure of Puck, holding a gold wand tipped with a pearl. Designed by Hugo Robus and executed in the Hoarce Potter Studios in Cleveland.

BRONZES

FOUR SMALL BRONZES BY GUTZON BORGLUM entitled, "The Wooing of the Centaur," "Nero," "Ruskin," and "The Wonder of Motherhood."

FOUR BRONZE SCULPTURES BY PAUL MANSHIP entitled, "Dancer and Gazelles," "Little Brother," "The Lute Player," and "Playfulness."

THREE SMALL BRONZES BY ANNA V. HYATT entitled, "Fighting Goats," "Colt," and "Napoli."

TWO BRONZES BY FREDERICK G. ROTH entitled, "Polar Bears" and "Walking Polar Bears."

"RAGTIME," BY A. ST. LEGER EBERLE.

"THE GENIUS OF IMMORTALITY," BY ISIDORE KONTI.

"THE END OF THE TRAIL," BY JAMES EARKE FRAZER.

"THE SPARTAN MOTHER," BY SHERRY E. FRY.

"THE CUP BEARER," BY F. TOLLES CHAMBERLAIN.

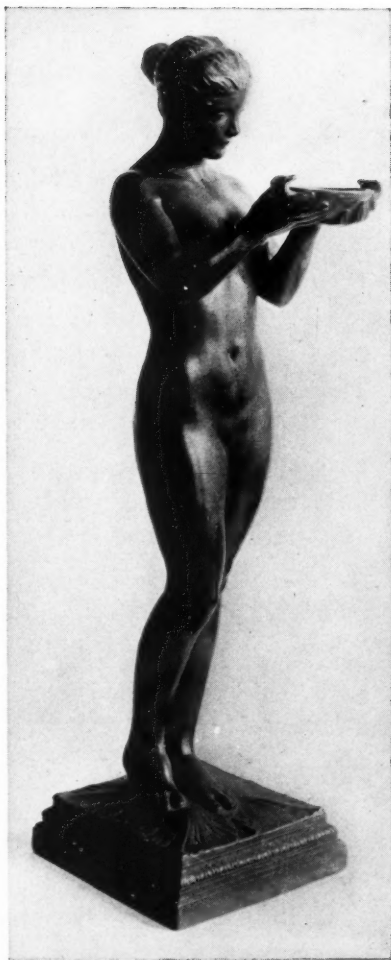
"BACCHUS AND FAUN," BY CHESTER BEACH.

"RUSSIAN DANCERS," AND "PAVLOWA," BY MALVINA HOFFMAN.

"ITALIAN PEASANT HEAD," BY GERTRUDE WHITNEY.

"ASPIRATION" AND "MATERNAL LOVE," BY ALBIN POLASEK.

"FRA ANGELICO," BY JEAN BOUCHER, a contemporary French sculptor.



"THE CUP BEARER," BY F. TOLLES CHAMBERLAIN.
GEORGE G. BOOTH COLLECTION, PRESENTED
TO THE MUSEUM.

SCHEDULE OF LECTURES AND OTHER EVENTS

NOVEMBER AND DECEMBER

- Nov. 2—3:00 p. m.* Program of readings and songs by Mr. and Mrs. Lewis Vicary.
- Nov. 9—3:00 p. m.* Lecture: "The Renaissance in Italy, Fifteenth Century," by Professor Herbert Richard Cross, of the University of Michigan.
- Nov. 15—10:00 a. m.* Community Singing for Children, under the direction of Thomas Whitney Surette, under the auspices of the Chamber Music Society.
- 3:00 p. m.* Lecture on Music, for Teachers, by Thomas Whitney Surette.
- Nov. 16—3:00 p. m.* Lecture: "Music and Its Relation to Life," by Thomas Whitney Surette, under the auspices of the Chamber Music Society.
- Nov. 23—3:00 p. m.* Lecture: "The Renaissance in Italy, Sixteenth Century," (Leonardo and Raphael and their Schools), by Professor Herbert Richard Cross.
- Nov. 30—3:00 p. m.* Lecture: "The Renaissance in Italy, Sixteenth Century," (Correggio, Michelangelo and their Schools).
- Dec. 3—8:00 p. m.* Reception and Opening View of the Michigan Artists' Exhibition.
- Dec. 6—* Program for Czecho-Slovaks, under the auspices of the Recreation Commission.
- Dec. 7—3:00 p. m.* Musical Program by the Cellalto Trio, through the courtesy of the Chamber Music Society.
- Dec. 13—10:00 a. m.* Community Singing for Children, under the direction of Thomas Whitney Surette.
- Dec. 14—3:00 p. m.* Lecture: "Music and Its Relation to Life," by Thomas Whitney Surette, under the auspices of the Chamber Music Society.
- Dec. 21—3:00 p. m.* Lecture: "The Renaissance in Italy, The Venetian School," by Professor Herbert Richard Gross.

Dec. 28—3:00 p. m. Lecture: "The Renaissance in France, the Sixteenth, Seventeenth, and Eighteenth Centuries," by Professor Herbert Richard Cross.

1920

Jan. 4—3:00 p. m. Musical Program by the Flonzaley Quartette, through the courtesy of the Chamber Music Society.

SCHEDULE OF EXHIBITIONS, 1919-1920

- October 15—November 16* Paintings by Boris Anisfeld.
- November 1—November 22* Etchings and Sanguine Drawings by Arthur W. Heintzelman.
- November 20—December 1* Colored Wood Block Prints by American Artists.
- December 1—December 31* Textiles by American Manufacturers under the auspices of the American Federation of Arts.
- December 1—December 30* Group Exhibition of Paintings by Louis Kronberg, Arthur C. Goodwin, and Theresa F. Bernstein.
- December 3—December 31* Michigan Artists' Exhibition under the auspices of the Scarab Club.
- January 1—January 30* Group Exhibition of Water Colors by American Artists.
- January 1—February 15* Paintings by Stephen Haweis.
- January 15—March 1* Exhibition by American Painters, Sculptors, and Gravers.
- January —February* Sculpture by Mrs. Harry Paine Whitney.
- February 1—February 30* Works by Albert Wenzell.
- April 5—May 30* Annual Exhibition of Paintings by American Artists.

*Statement of the Ownership, Management, Circulation, Etc., Required
by the Act of Congress of August 24, 1912*

**Bulletin of THE DETROIT INSTITUTE OF ARTS, formerly
Bulletin of THE DETROIT MUSEUM OF ART, published Monthly,
except June, July, August, September, at Detroit,
Michigan**

STATE OF MICHIGAN, }
COUNTY OF WAYNE. } ss.

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Clyde H. Burroughs, who, having been duly sworn according to law, deposes and says that he is the Editor of the Bulletin of the Detroit Institute of Arts, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: DETROIT INSTITUTE OF ARTS, Detroit, Michigan

Editor: CLYDE H. BURROUGHS, Detroit, Michigan

Managing Editor: NONE

Business Manager: NONE

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

CITY OF DETROIT, MICHIGAN

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are:

ARTS COMMISSION OF THE CITY OF DETROIT

RALPH H. BOOTH, President, 1817 Dime Bank Building

WILLIAM J. GRAY, Vice-President, First & Old Detroit National Bank

ALBERT KAHN, Marquette Building

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

CLYDE H. BURROUGHS,

Editor.

Sworn to and subscribed before me this 29th day of September, 1919.

(SEAL.)

ALFRED V. LAPOINTE.

(My commission expires November 25, 1922).

NOTE.—This statement must be made in duplicate and both copies delivered by the publisher to the postmaster, who shall send one copy to the Third Assistant Postmaster General (Division of Classification), Washington, D. C., and retain the other in the files of the post office. The publisher must publish a copy of this statement in the second issue printed next after its filing.